

Postmodernity – a Cultural Logic, Historical Trope



By Shomit Sirohi

I. Historical Tropes

So what then was the formal comparison to modernism which lasts throughout the 20th century, it was in fact the large process of murals, even types of cultural forms like surrealism which is high art, and then processes of sociology which includes the process of walking in a house which becomes the basis of Walter Benjamin's rare documentation of the analogy, economy just as the cultural forms which is iron and glass production and constructions of the arcades which though is the higher art process of Cubism, photography and even panoramas and daguerrotypes even types of fashion, circles of modernist formalisms, a certain 'elan' judged in women as leftist and of course the whole fragmentation of the recent work 'Time and its Curve and Years, with a Blue Notebook rendition of actually ten paragraphs as real reading.' Which then is Communism as a high German Idealism by the period of Brecht who then is called constructed episodes of the process of theatre and is then all a fresco of cultural modernism in the long failure of the Soviet Union by the 1990s, before of course, in that period the process of Americanisation is in high tide to produce a unique synthesis of what I lived as a Communist mass culture with in fact software idealism, inventions and cassettes, and new music, cinema and single halls.

II. Historical Tropes in Postmodernity

History of course renews itself with a new argument – in fact a cultural logic which finally appears with only dialecticians who labour of arguing that the cultural logic is analogical to economics of course and is the totality appearing as the art of utopian dialectics nonetheless. Adorno is then in a sweeping arguments of the fact that the modernist montage above is then read with a singular modernist comment by Ambedkar – that art will remain modernist, in its very problematic. While in fact the process of culture has shifted with capitalist creativity processes into in fact a postmodern argument – which then is how Adorno argues that the process of new rap music, post-rock violins, and even rock and style which is finally styles, tropes of clothing, forms of modernism survive.

I in turn argue that what this means is utopia of course – that the modernist turn remains in the interstices only with merchant and commerce and finance in their high art takes, on Incubism and

Cubism again while the sweep of history develops form such as video-installation, video-footage, video-philosophy and even types of shopping malls in utopian reduction, even forms of sublime cinema, cinema halls in multiplexes which then develops into an argument on disaffected youth in small white schools in America which then is the love for the creative cool cathedral which is now then the process of skateboarding and even being a cycling style all of which is experimental for black people who see it as elliptical that is actually a black history of in fact the same of course forms expropriated from them by the logic of competitions developing in the history – now in fact high postmodernity is not about these small white debates, but is so white that it is also about high waged lives of cinema businesses and film halls and film festivals and forms of video-shootings and even types of practices of the ‘simple Dogme’ style some kind of remembrance of in fact Brecht which appears as a modernist plunge in India and Algeria, even Cuba with American language and heights of in fact modernism which has its psychoanalyst as in fact a strict disciplined militant and Hegel in the German institution tradition called Pippin which derives laws again in ‘being, pure being’ that old shibboleth that in fact Hegel will work on painting to derive health and create in fact an extraneation like this.

III. Black History is Today – Cultural Comments to Return to in fact Brecht, Beckett and Sirohi

In fact theatre then is the new argument from Indian communism, I call this a footnote and dialectical montage of the process of Communism with Cornel West, Malcolm X and French philosophers – that in fact in a lyricism – with Judaism, and Christianity of the Pope and Sirohi, we will live forever – as within this formalism – a thousand styles to be in modernist spirit, postmodern utopian constructions which are though considered by Jameson with his Adorno-point – kitsche, how can you not argue kitsche – which then redeems Walter Benjamin as the invention of form – analogies, America runs on by comparing culture, commodities to in fact economics – just as the high tide of modernism crashes with Soviet Union, so in fact the Americans rise fully to the occasion and now women sleep with Sirohi – in found sexual utopia, as in fact the postmodern culture receives with it our Holderlin exercise – something now of an argument from Sirohi for old modernists around – modernism is curation, and our neighbourhood and wealth which then is old arguments considered new.